

**STUDY ON PRE-INDEPENDENCE AND INDIAN WRITERS'
AWAKENING**



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ABSTRACT

Poetry held a significant role in the canon of literary works. In the composition of poetry, vivid style and subject matter became more common. On the literary stage of the globe, the poem or poetries written in English hold a prestigious place. The history of English poetry and prose may be traced all the way back to the 7th century and continues on far into the decades that followed the Norman invasion in 1066. A time period that is frequently referred to as Anglo-Saxon England. The caedman's hymn from the seventh century is the earliest poetry that has been found. The greatest defining

characteristic of old English poetry was the use of an alliterative poetic pattern. The emphasis is placed throughout an alliterative phrase on the initial consonant sound that is emphasised. A line. Several different schools of thought, including as the alliteration and assonance, carswrametaphor, and variety schools. The use of litotes became common in poetic writing. The vast majority of old English poetry were not documented with authars, therefore very few of their authors' names have survived. The glorification of the warrior, the adventurer, and the conqueror was one of the most prominent features of old English poetry. There are two distinct forms

of poetry written in old English. 1) The Heroic Pre-Christian Germanic Culture, and 2) the Christian Culture. Only a handful of poets from the Anglo-Saxon period are known to have existed. They were Bede, Caedmon, Alfred and Cynewulf.

Keywords: Awakening, Pre-Independence, Writers, poetry

INTRODUCTION

The physical structure of the poem is referred to as the poem's poetic form. Poetry has adopted a wide variety of forms throughout its history. 1. Sonnet 2. Lyric, 3. Ode, 4. Elegy, 5. Idyll, 6. Epic, 7. Ballad, 8. Acrostic, 9. Ballade, 10. Clerihew, 11. Eclogue, 12. Epigram, 13. Epigrama, 14. Ghazal, 15. Haiku, 16. Sanryu, 17. Tanka, 18. Rubaiyat, 19. Randeav, 20. Lai, 21. Triolet, 22. Sestina There are many different ages represented in English poetry, such as – The oldest works of poetry written in English. The period of Anglo-Norman rule and the beginning of the Renaissance in England The time period of the Restoration and the 18th century. The movement known as Romanticism, as well as Victorian poetry. The 20th century. [Century 20] Early English poetry is frequently and intricately linked to musical traditions and can be found in the form of hymns. This is sometimes the case, or we can say that this is the case with the passage. Themes such as love, death, and identity or self have been explored throughout history, beginning in antiquity and continuing into the present era. Travel/Journeys, Dreams, Apocalypse, New Life, Celebration, Immortality, battle coming of age, and other topics are common themes in modern English poetry, which has spread to practically all the regions of the world in recent times and is read and watched by large numbers of people.

During the time period known as the colonial period, we discovered that the colonies of England and other European nations had adopted the English language and literature at a quick and widespread rate. because of an official government initiative to disseminate western culture and heritage. The English language became the standard. The colonial countries received a significant amount of English literature, including poetry and novels written in the English language. In addition to being one of England's colonial possessions, India was one of the nations in Europe that quickly and extensively adopted the English language and its literary traditions. As a result of a policy implemented by the government to promote western culture and heritage. The English language became the standard. A significant number of works of poetry and fiction written in

English were taken to the colonies that would later become England. India was one of the countries that England colonised, and as a result, the imprint and influence of English culture may be seen in the artistic society of India. Many people from India and the Anglo-Indian diaspora decided to write in English, and they began publishing their works of fiction and poetry in English-language publications. Henrylouis Vivian Derozio is generally regarded as India's first poet. He was a Frenchman. Who was later followed by a number of poets, including Toru Dutt, M.M. Dutt, Harinadnath Chattopadhyaya, R.C. Dutt, Tagore, Sri Aurobindo, and Sarojini Naidu, among others. There is no question about the pre-independence.

Although the English works of the time had a significant impact on Indian poetry, we nonetheless managed to find our own voice within it in some way or another. Before India's independence, there was poetry written there that reflected the realities of the Indian situation. During the time that England was under British dominion, English was, without a doubt, the language spoken by the English people and a small number of aristocratic Indians. The Indian poets have adapted their poems to this form. 1) In order to express the truth of the Indian condition, they "Indianized" the English language. Secondly, in order to occupy their own identity and express who they are, they had to find a way to express themselves. Both Manmohan Ghosh and Arbindo Ghosh acquired their education in England, and their writings and poems both reflect India and express themselves in a manner that is distinct from the traditional method used by common men. The one who is considered the father of English poetry in India Deerzio Whose Poetry was replete with Wit and Patriotism. Satire and hyperbolic language may be seen in his poem "The Harp of Indian" (1827), which he wrote. He claims that Indians have lost their independence and have forgotten the glory that once was their nation. India's artistic and literary heritage was lost. The culture and tradition of the Indians have been compared to a harp, which has been played by a great number of poets yet cannot produce any motion. His hope that the hamp will continue to excite and stimulate the mustic.

BEGINNINGS OF INDIAN LITERATURE

The majority of the ancient Indian literary legacy was delivered verbally, either via song or recitation. As a consequence of this, the date that the oldest recordings of a text were made can be many centuries later than the date that the book was written. In addition, the writers of a lot of

Indian literature are never identified, maybe because so much of it is a reworking of Sanskrit epics like the Ramayana and the Mahabharata as well as legendary texts called Puranas. It is believed that the Mahabharata, which has over 100,000 stanzas, is the longest poem in the world. The length of Homer's two epics, the Illiad and the Odyssey, combined does not even come close to the length of the Mahabharata. Amir Khusroo, a Sufi philosopher and poet from India who lived in the 13th century, travelled to Iran at one point. While he was in Iran, he was questioned about his background. And his answer was nothing short of brilliant: "Why are you asking me to identify myself? I hail from India and am a parrot here.

MEDIEVAL INDIA THEMES

In the literature of mediaeval India, the earliest works in many of the languages were sectarian. These early works were written with the intention of advancing or celebrating an unorthodox regional belief. The Caryapadas in Bengali, which are tantric poetry from the 12th century, and the Lilacaritra in Marathi, which was written about 1280, are two examples. In Kannada (Kanarese) from the 10th century, and later in Gujarati from the 13th century, the first truly indigenous works were Jain romances; ostensibly the lives of Jain saints, these are actually popular tales based on Sanskrit and Pali themes. These Jain romances were written in both Kannada (Kanarese) and Gujarati. Other examples of bardic stories of chivalry and heroic resistance to the early Indian invasions were written in the Rajasthani language. One such example is the epic poem Prithiraja-raso, which was written in the 12th century by Chand Bardai of Lahore. The discovery of the first remnants of the northern Indian cults of Krishna and Rama in their respective vernacular languages was the most significant event for the development of later Indian literature. A series of religious love poetry written in Maithili (eastern Hindi of Bihar) about the year 1400 by the poet Vidyapati had a major impact on the worship of Radha-Krishna in Bengal. These songs were named the Gitagovinda (The Cowherd's Song) and were authored by Jaydev. The Hindu mystics Chaitanya in Bengal and Vallabhacharya in Mathura were responsible for the complete blooming of the Radha-Krishna worship, and it was at this time that bhakti was practised (a personal devotion to a god).

TRADITIONAL MATERIAL

Both Jagannath Das, who produced an Oriya version of the Bhagavata in the 16th century, and Tuncattu Eruttacchan, who is considered to be the "founder of Malayalam literature," published recensions of ancient works of literature during this time period. The pandits of the 18th century introduced an imitation on purpose of the Sanskritic forms and lexicon already present in the language. In the 18th century, prose chronicles, ballads, and folk theatre in Assamese and Marathi that featured a significant amount of dance and singing emerged.

THE TAMIL TRADITION

The only Indian works that can unequivocally be proven to have existed before the classical Sanskrit tradition are those written in the Tamil language. It is believed that collections of secular poems on the topics of love and battle, in addition to the grammatical-stylistic work known as *Tolkappiyam* (Old Composition), date back to a very early period. Later on, between the 6th and 9th centuries, Tamil sectarian devotional poetry were created. These poems are sometimes regarded to be the first instances of the Indian bhakti tradition. *Cilappatikaram* (The Jeweled Anklet) by Ilanko Atikal, which has been translated into English (1939 and 1965); and its sequel *Manimekalai* (The Girdle of Gems), a Buddhist work by Cattanar. Both of these lengthy Tamil verse romances (sometimes called epics) were written at some undetermined point between the 2nd and 5th centuries. The renowned Tamil poet Thiruvalluvar is credited with writing the ethical treatise known as the *Thirukkural*, which is included in Tamil literature.

LINGUISTIC AND CULTURAL INFLUENCES

A significant portion of traditional Indian literature, both in terms of its subject matter and its form, is drawn not just from Sanskrit literature but also from Buddhist and Jain works written in Pali and the other Prakrit languages (medieval dialects of Sanskrit). Both the literature written in Dravidian languages, which are spoken in the south, and the literature written in Indo-Iranian languages, which are spoken in the north, follow this pattern. Beginning in the 14th century, the invasions of Persians and Turks resulted in the impact of Persian and Islamic culture in Urdu. However, significant Islamic threads can also be found in other literatures, particularly those written in Bengali, Gujarati, and Kashmiri. After the year 1817, a whole new set of literary ideals was

developed, and these values continue to predominate now. The Urdu poets almost generally composed their works in Persian styles. They utilised the ghazal for love poetry in addition to an Islamic version of bhakti, the masnavi for narrative verse, and the marsiya for elegies. After thereafter, Urdu established itself as a literary language, particularly in Delhi and Lucknow. The ghazals of Mir and Ghalib represent the pinnacle of accomplishment for lyrical verse in the Urdu language. Some of the Urdu poets embraced the style of folk poetry, which is typical of the lines written in Punjabi, Pushtu, Sindhi, or any of the other regional languages. However, the majority of the Urdu poets were urban, sophisticated artists.

REGIONAL LITERATURE

Natya Shastra, sometimes known as the Bible of theatrical critique, was written by the playwright Bharata in 200 BC. This marked the beginning of an explosion of literary activity. The first plays were quickly eclipsed by Kalidasa's Shakuntala, a heroic play that served as a paradigm for many years to come. Mrichchhakatika, on the other hand, was a drama on social class written by Shudraka. Another well-known figure was Bhavabhuti, who lived about the year 700 AD. Malatimadhava and Uttaramacharita were two of his most notable works (based on Ramayana). There are five major Sanskrit poems: Raghuvamsa and Kumarasambhava by Kalidasa, Kiratarjuniya of Bharavi (550 AD), Sishupalavadha of Magha (7th century AD), and Naishadhiyacharita by Sriharsha (12th century AD). The Mahabharata is the source of inspiration for all of them. Poems that were shorter but yet had a great deal of depth were written on a single topic, such as love, morality, detachment, and occasionally even serious concerns. Bhartrihari and Amaruka are credited with compiling the earliest and most comprehensive collections of these poems, which are known as Muktakas. The majority of the early Sanskrit written works have been lost to history. Vasavadatta of Subandhu, Kadambari and Harshacharita of Bana (7th century AD), and Dasakumaracharita of Dandin are among the surviving works that are considered to be among the very best (7th century AD). Both the Panchatantra and the Hitopadesha are compilations of wit and wisdom written in the Indian manner. These texts teach governance and appropriate behaviour via the use of animal stories and aphorisms. Even though it has been around for more than three thousand years, Sanskrit is still considered to be an active language. Mantras, which are ceremonial

poems, are spoken in Sanskrit at Hindu rites. And despite its limitations, it continues to be a form of literary expression; but, "great works" are no longer being produced in this medium.

THE MODERN PERIOD

Poets such as Ghalib lived and worked during the time of the British Empire, which was a time when a literary revolution occurred in all of the Indian languages as a result of contact with Western thought, when the printing press was introduced (by Christian missionaries), and when the influence of Western educational institutions was strong. This was the time when Ghalib and other poets such as him lived and worked. During the middle of the 19th century, in the great ports of Mumbai, Calcutta, and Chennai, a prose literary tradition emerged. This tradition included the novel, short story, essay, and literary drama (the latter of which incorporated both classical Sanskrit and Western models). This tradition eventually overtook the traditional Indian verse genres. Urdu poets continued to write in the traditional style, while Bengali writers began to emulate the work of English poets such as Percy Bysshe Shelley and T. S. Eliot. Both Ram Mohan Roy's (1774-1833) movement to provide scientific education in India and Swami Vivekananda's work are regarded as excellent instances of English writing in India. Ram Mohan Roy was born in India and lived till 1833. Over the course of the past 150 years, several authors have made significant contributions to the growth of contemporary Indian literature by penning works in any of India's 18 primary languages (as well as in English). As a result of its pioneering efforts, modern Bengali has one of the most robust literary canons of all Indian languages. Sir Rabindranath Tagore, the first Indian to be awarded the Nobel Prize in Literature, is widely regarded as one of the nation's most illustrious ambassadors (1913). The majority of his writings, both prose and poem, have been translated by him into English. The verse of the Islamic leader and philosopher Sir Muhammad Iqbal, which was originally written in Urdu and Persian; and the autobiography of Mohandas K. Gandhi, *My Experiments with Truth*, which was originally written in Gujarati between 1927 and 1929 and is now considered to be a classic; both of these works were originally written in India in the 20th century. Both of these works have become very well known. The Western world is also familiar with the works of a number of other authors. They include Jawaharlal Nehru (1889-1964) for his *Glimpses of World History*, *Discovery of India*, and *An Autobiography* (1936); Mulk Raj Anand, whose many works include the early affectionate *Untouchable* (1935) and *Coolie* (1936),

which are novels of social protest; and R. K. Narayan, a writer of novels and tales of village life in southern India.

REVIEW OF LITERATURE

Sarika Goyal 2019 The people of India revered the morals and traditions that had been passed down from generation to generation by India's spiritual gurus. The intelligentsia experienced a setback with the introduction of postcolonialism, and the level of bitterness towards the brutality of colonial forces continued to grow. The nationalists were occupied with planning a parallel media that might rouse the public in opposition to the rule of the British and expose the horrors that were committed against innocent people in the name of law. The tyranny of the authorities persisted while in other areas the oppression became increasingly severe. The government, which was supported by some touts and had complete control over the media and the judiciary, opted to disseminate just one masternarrative about delivering enlightenment and development to the uncivilised people. This decision resulted in the suppression of many under narratives. This article is an attempt to rebuild some events of the past relatively near to Independence using the writings of sensitive authors from that age. The paper is an attempt to reconstruct these events by using the writings of those authors. The role of a national leader of the magnitude recognised around the world as a mahatma is also analysed from the perspective of various writers, including a few from languages spoken in India.

The name Henry Kishore (2017) In spite of all the apparent progress, modern Indian women have not abandoned their traditional duties. Women were treated in high esteem and respect throughout the early Vedic period, which lasted from about 1,500 B.C. all the way up to 300 B.C. and was followed by a patriarchal culture that devalues women and the roles they are expected to play. In the fifth century, people liberated themselves from the constraints of a tedious home routine and began to experience the benefits of self-expression. The role of a woman as a dependent member of society was firmly established by Manusmrti's definition of her appropriate place in society. During the mediaeval period, women were socially marginalised. During the Moghul era, women were held to the lowest possible standard. The nation was shaken from its coma in the nineteenth century by the British Raj, which roused it from its sleep. The Indian epics each detail a different virtuous woman. In the years leading up to India's independence, a small but growing number of women writers appeared. After India gained its freedom, there was a surge of writing produced by

women writers of a higher quality and deeper depth. The post-colonial and feminist perspectives can be seen reflected in their work.

Bijay Kant Dubey (2022) How were the folks who were familiar with English literature and language able to pull out the books one by one or two by two? How many of us had completed our education at that point? In what manner did those who were published have their presses? Was there such a thing as Indian poetry written in English back then?

Shahaji Mastud (2017) In the years leading up to India's independence, Indians put in a lot of effort to gain their nation's freedom. However, even after India has been independent for seventy years, we still have to put in effort to defend and uphold our citizens' rights to free thought and speech. The authors and artists of fiction often have to contend with hostility directed toward their works, which can include things like books, paintings, sculptures, and so on. They use their varied artistic abilities in an effort to enhance and modify the social structure of the nation, as well as to make additions to and deletions from the tradition and culture of the country. They are unable to generate new ideas, viewpoints, or visions of transitional existence without having the freedom to do so. Art has been essential to the growth and development of human civilization from the early Mesolithic age all the way up to the postmodern era, which could not have existed without the contributions of writers and artists. They are forced to endure extortion at the hands of religious radicals in the subcontinents of India. In this paper, I will discuss how freedom of thought and expression are critical to the growth of a society and how they should be protected. To maintain the religious and national integrity of a nation, it is also vital to have a functioning judicial system or to exercise self-control.

The author is Abnish Singh Chauhan (2014) The Indian English Fiction that has been written has been very amazing and has garnered a lot of attention. It had been profoundly influenced by the Raj in the past, but now it has taken on more of a vernacular flavour because to the passage of time. It is therefore very important to know and realise such changes taken place in every field of Indian life and society, and for that purpose, a brief history of Indian English Fiction might be one of the best media of its expression. This is because it is very important to know and realise such changes taken place. These shifts from collectivism to individualism, from spiritualism to materialism, and from sharing to winning are all illustrative of the transition from tradition to modernity that has taken place in Indian society. In spite of the fact that they have more material

luxuries, people seem to be losing their inner contentment and sense of self-control, which is despite the fact that this is a normal process that occurs as the course of history evolves with the passage of time.

BACKGROUND TO INDIAN ENGLISH POETRY

You are going to get some background information on the history of Indian poetry written in English in the next chapter. You will get knowledge from it on the evolution of Indian English poetry and the socio-cultural environment in which they were produced. What are some of the myriad subjects that are frequently addressed in Indian poetry that is published in the English language? Who are some of the most famous Indian poets who have authored works in the English language? This chapter will help you obtain a better grasp of the many different trends that can be found in Indian English poetry by providing an answer to these questions as well as a complete history of Indian English poems.

HISTORY OF INDIAN ENGLISH POETRY

Poetry is a kind of expression that has been around since the beginning of time. It is the expression of human existence. In point of fact, India has a very lengthy tradition of arts and poetry stretching all the way back to ancient times. This tradition includes both classical and modern forms. The spread of colonisation led to the creation of a new language for the indigenous people of North America, which was called English. It is conceivable to separate the poetry written by Native Americans in the English language throughout the course of the previous 150 years into three different phases: the imitative, the assimilative, and the experimental.

The imitative period of Indian poetry is generally considered to have occurred between the years 1850 and 1900. To use a metaphor coined by George Bottomley, this was a time when Indian authors attempted to replicate the manner of romantic poets from other cultures. Examples of this include "Matthew Arnold in a saree" and "Shakuntala in a miniskirt." The author acknowledges the fundamental influence on his creative process as coming from the works of the British romantic poets Wordsworth, Scott, Shelley, Keats, and Byron.

Poetry of first phase

It is generally agreed that the first phase of Indian poetry had its start at the time that India was undergoing its literary renaissance. Poetry written by Derozio, "The Shair or Minstrel and other

poems" written by Kasiprasad Ghose, "The Captive Lady" written by Michael Madhusudan Dutt, and "Love Songs and Elegies" written by Manmohan Ghose are all examples of the creative explosion that was caused by the romantic mood that pervaded the literary renaissance. Toru Dutt is the only one of these romantic poets from the first phase to place an emphasis on India and her legacy by putting a considerable number of Indian stories into rhyme. He does this by focusing on India as the location where he was born and raised. Toru Dutt is responsible for this action. In terms of the utilisation of the tree in poems, the romantic Toru Dutt is considered to be an early pioneer. This is best demonstrated through the poem "Our Casuarina Tree." Because of this, he is a forerunner of the nostalgic and wistful recollections of one's youth that are often associated with him.

Poetry of second phase

Some of the poets that are believed to have been a part of the second phase of romantic poetry in India include Sarojini Naidu, Tagore, Aurobindo Ghose, and Harindranth Chattopadhyaya. Others in this category include Harindranth Chattopadhyaya. These poets generated a staggering amount of poetry during the course of their careers. The romanticism of these Indian poets was marked by a nationalism, spirituality, and mysticism that they carried with them. It was different from the English romanticism that came before it for this reason. The poet's capacity for vision was broadened as a result of the influence of Indian romanticism. Tagore's quest was to find the divine in man, whereas Aurbindo's was to find the beautiful in both man and nature. They were both intellectuals and poets in their own right. The appeal and beauty of traditional Indian culture as well as the Indian environment were brought to the reader's notice by the romantic muse that inspired Sarojini Naidu. She was influenced not just by poetry written in English, but also by poetry written in Persian and Urdu; as a consequence, she had an excellent ear for the melodic quality that is associated with word expression. One of her many strengths was her lyrical writing. She was a living representation of the soul of an Indian nightingale.

The poetry that Indian poets composed during the colonial period with the purpose of forging Indian identity was an explosion of emotions, or to be more exact, an outpouring of emotions. This was because of the oppression that the Indians experienced at the hands of the colonial government. It's possible that these feelings are patriotic, intellectual, spiritual, or even mystical. The goal was

to elicit some sort of emotional response from the audience. Since Toru Dutt, Sri Aurbindo, Tagore, and Sarojini Naidu were obligated to represent the philosophy of their day in their writing, it was impossible for them to write in a romantic style in their poetry. They were not just mindlessly retracing the steps of earlier English literary movements such as the Romantics, Victorians, and Decadents. Their poetry is often considered to be the most expressive depiction of the contemporary Indian mindset of the period. Given that Toru Dutt and Sarojini Naidu share both the individual melancholy of their predecessors and the sense of crisis and search for identity that their successors have, it would be accurate to say that they represent a kind of watershed between the first two phases. This is because they share both of these characteristics. This is due to the fact that both Sarojini Naidu and Toru Dutt were born before their respective successors.

MAJOR INDIAN ENGLISH POETS

Before Indians were able to write poetry in the English language, they were required to fulfil two conditions, both of which are interrelated to one another. Before anything else could be done, the English language needed to be appropriately "Indianized" so that it could tell the truth about the situation in India. This was necessary in order for the English language to be able to communicate effectively. Second, it was demanded of Native Americans that they reach a degree of Anglicization that would enable them to talk fluently in English. In the year 1780, the first edition of 'Hicky's Bengal Gazette,' which is considered to be the first newspaper in India, was produced in English. In the year 1817, a Hindu college was founded, which would eventually transform into Presidency College and become Bengal's most prominent educational institution. Even more crucially, in the year 1835, Viceroy Macaulay released his famous Minute. In it, he stated his desire to promote European science and literature among Indians through the medium of the English language. This was a tremendous step forward. It is generally agreed that this decision was crucial in preparing the basis for the current educational system. Because of this, being able to communicate in English was considered a ticket to luxury in India, just as it would later be in other British colonies. This trend would continue in other British colonies as well.

In Bengal, the region in India where the British first gained a footing, you may find the first instances of poetry written in English that are based on Indian themes. In addition to this, the city of Calcutta was the location of the most of the action that surrounded his writings. In point of fact,

throughout the first fifty years of its existence, it was exclusively practised by a limited number of Bengali families who resided within the city. This remained the case for the entirety of its history. Then, over the course of time, it moved to other metropolitan centres such as Madras and Bombay; even to this day, the bulk of Indian poetry that is published in English is still created in urban environments. The bulk of Indian poets who wrote in English belonged to upper socioeconomic groups and castes. This is due to the fact that English was seen as an aristocratic language in India.

Pre - independence Poets

Before Indians were able to write poetry in the English language, they were required to fulfil two conditions, both of which are interrelated to one another. To begin, the English language needed a level of indigenization that was sufficient to express the reality about the Indian subcontinent. This was a prerequisite for the task. The nineteenth century was an important time for the consolidation of British empire inside the various institutions of India. The disparity that existed between the tiny British ruling elite and the enormous population of Indian subjects was intended to be highlighted through the implementation of a stringent economic, political, and social system. The goal of this system was to highlight the disparity that existed between the two groups. Poets of Indian heritage who wrote in English shown varied degrees of acceptance and rejection of the culture in their work. Simply the fact that they wrote in English was sufficient proof to demonstrate how far they had strayed from their original perspective. On the other side, they tried to make up for this by writing in a way that showed their individuality and Indianness. This was an attempt to make up for what they had done. This was their method of making up for what had happened. It is possible to trace the friction that results from the influence of language's ability to create distance on the Indian sensibility all the way back to the first time Indian poetry was written in English.

MAJOR THEMES DEALT IN INDIAN ENGLISH POETRY

It is hard to argue the fact that Indian poetry produced in English after the nation earned its freedom is not the same as the poetry written during the time before the country gained its freedom, which is generally referred to as the colonial period. Taine, a French critic, was quoted as saying that all literature is the result of the triad, which consists of the race, the time, and the milieu. He believed that this was the case. Because India's independence in 1947 marks a significant turning point in

the annals of its political history, the time period that preceded independence was naturally full of political ferment and turmoil, as well as the urge of nationalist Indians to acquire a distinct national identity in order to avoid being browbeaten by the imperialist forces. This is because the attainment of independence in 1947 marks a significant turning point in the annals of India's political history. The spirit of the times that prevailed across colonial India and the spirit that started to prevail throughout independent India were not the same. The spirit that started to prevail throughout independent India was markedly different. It shouldn't come as a surprise that the wellsprings of creativity that the Indian ethos created are diverse from one another because the Indian ethos itself spawned many different wellsprings of innovation. After it attained its independence, India went through a period of time that was analogous to what England and the United States went through in the early parts of the 20th century. This period of time was equivalent to the time. Therefore, Indian English poetry got a new dimension of modernity and modernist characteristic in the 1950s, although it had previously been achieved by the poetry of England and the United States in the 1920s. This was due to the fact that in the 1920s, modernity and modernism were first introduced.

Pre-independence poetry themes

Even while most of the poetry written in English during the time of the colonies was derivative or imitative, this does not mean that the poetry written in English during this time cannot be considered significant merely because it was not of a separate order. There is no doubting that it possesses certain areas of magnificence, notably in the works of Toru Dutt and Sarojini Naidu, Tagore, and Ghose, in spite of the fact that it possesses a vast number of shortcomings. The study of literary history reveals how different generations have a propensity to criticise and reject the preceding generation, which is also referred to as the predecessors.

The struggle for Indian independence and the ideals of western romanticism were the primary inspirations for the vast bulk of the early poetry. Authors such as Derozio, Kashiprasad Ghose, and the Dutt family, amongst others, contributed to the development of romantic poetry in India by putting a focus on the Indian way of life and ethos. The tales were full of vivid subjects including Indian myths and tales, epics like the Ramayana, and childhood memories of growing up in India.

THE RISE AND GROWTH OF INDIAN ENGLISH NOVEL

When discussing the novels penned by Indian English Muslim authors, it becomes abundantly evident that the primary goal of these authors, when it comes to producing fiction, is to provide a picture that is true to the traditional Muslim way of life and culture. The writers may be divided into two major categories, based on the topics that are addressed in the books that they have written. The first group is comprised of social novelists who exhibit a grave concern for the state of circumstances in the society of their period, while the second group is comprised of political novelists who reflect political consciousness and the engagement of the ordinary man in India's battle for independence. Only Humayun Kabir and Iqbalunnisa Hussain, out of the six Indian Muslim novelists, can be categorised as social novelists. During the eighteenth century in England, the novel was one of the most common types of literature that was published. In India, the novel was one of the most common types of literature that was published. It was the culmination of the gradual but inexorable march toward democracy that had been taking place in Great Britain. On the other hand, the novel as a genre of literature has only been present in India for a short amount of time. According to K. R. Srinivas Iyengar, "the novel, properly so termed, does not appear till the latter part of the nineteenth century.

Despite this, there are suggestions that a kind of literary writing known as the novel formerly existed in India, albeit in a more straightforward form. It is unmistakable that the western world had a large impact on the Indian novel that was written in English, and this effect was significant. It should be pointed out, "The early Indian English book is a replica of English literary styles and patterns, and it is a copycat of those forms. The literary works of English Romantics and Victorians had a significant impact on the lexicon that early authors of fiction employed in their work." 2 Novelists from India were able to successfully depict the ethos and sensibility of their culture by adopting novel writing techniques that originated in Europe. It is obvious that the social concern, realism, and persistent interest in man that characterise Indian English novels should be among the first things that distinguish them from their earliest incarnations. This is because these characteristics are what distinguish Indian English novels. It is a reflection of the many cultural perspectives that people hold. Therefore, Indian authors who write in English have discovered a means to share their hopes and aspirations via their work. The commencement of India's profound fondness for the novel as a form coincided with the arrival of western books in the nation. An

increase in the occurrence of this phenomena may be traced back to the later half of the nineteenth century, when education in the English language became more common.

THE FIRST-GENERATION NOVELISTS

As was already indicated, Indian English fiction just began to appear in the second half of the nineteenth century. Prior to that, Indian authors at various phases had an emotional bond with their regional tongues. Indians thought that since English was a British language, it should be used with them. In fact, they would harbour animosity for the English or anything connected to them. The claim that learning English will not result in a slave mindset was countered, nevertheless. With its rich literary legacy, English is no longer considered to be a language of a certain nation or ethnicity. It is regarded as a "universal language" and has several advantages. In other words, "It is a fantastic window on the globe and has opened to us a large panorama of the * global scientific, literary, artistic, and political scene from which we have much benefited." 9 The fact that English was used as a connecting language all throughout India during the pre-independence era was another reason to keep and favour English in the nation. It was widely used across the nation as an official and court language.

CONCLUSION

When discussing the novels penned by Indian English Muslim authors, it becomes abundantly evident that the primary goal of these authors, when it comes to producing fiction, is to provide a picture that is true to the traditional Muslim way of life and culture. The writers may be divided into two major categories, based on the topics that are addressed in the books that they have written. The first group is comprised of social novelists who exhibit a grave concern for the state of circumstances in the society of their period, while the second group is comprised of political novelists who reflect political consciousness and the engagement of the ordinary man in India's battle for independence. Only Humayun Kabir and Iqbalunnisa Hussain, out of the six Indian Muslim novelists, can be considered social novelists because they have depicted life as it is actually lived around them. This means that it is possible to state that Humayun Kabir and Iqbalunnisa Hussain are the only social novelists among the Indian Muslim novelists. Their works capture in an honest manner the feelings of happiness, sadness, anger, and love that permeated a society at a certain point in time.

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